

6 Nov

Shirley Clarke, Bridges go Round (MoMA)
Stan Brakhage, Flesh of Morning (Canyon)
Marie Menken, Hurry! Hurry! (FMC)
Carolee Schneeman, Fuses (Canyon)
Dorothy Wiley, The Weenie Worm (Canyon)
Gunvor Nelson and Dorothy Wylie, Schmeerguntz (Canyon)

week eight

11 Nov

Joyce Wieland and Betty Ferguson, Barbara's Blindness (FMC)
Joyce Wieland, Water Sark (FMC) rescheduled
Joyce Wieland, 1933 (FMC)
Joyce Wieland, Sailboat (FMC)
Joyce Wieland, Hand Tinting (FMC)

13 Nov

Joyce Wieland, Rat Life and Diet in North America (FMC)
Joyce Wieland, Pierre Vallieres (FMC)
Joyce Wieland, Solidarity (Canyon)
Patrick Jenkins, Sign Language (CFDS)

20 Nov

George Kuchar, Hold Me While I'm Naked (Canyon)
Curt McDowell, The Weiners and Buns Musical, (Canyon)
Steve Klockseim, Musa Paradisiaca Sapientum (Canyon)
Sandy Daley, Robert Having his Nipple Pierced (Canyon)

week ten

25 Nov

grad book reports due in class
Nina Fonoroff, Some Phases of an Empire (Canyon) Super 8mm
Marjorie Keller, Daughters of Chaos (FMC)
Marjorie Keller, Private Parts (FMC)
Abigail Child, Mercy (Canyon) rescheduled

27 Nov

Barbara Rubin, Christmas on Earth (FMC) rescheduled
Anthony McCall, Line Describing a Cone (Canyon)

week eleven
2 Dec

Greta Snider, Futility (Drift)
Sharon Sandusky, C'mon Babe (Danke Schoen) (FMC)
Kay Armatage, Speakbody (CFDC)
Janis Crystal Lipzin, Other Wreckless Things (Canyon)
Sallie Fuchs, It Scares Me to Feel This Way (Canyon)

4 Dec
Course evaluation
exam questions handed out

additional **suggested** reading (attend first class before purchase)

Charters, Ann. *The Portable Beat Reader* (Penguin/Viking, 1992)

Sara Kathryn Arledge, *What is a Man?* (FMC) (1958. color, sound, 10 min.)
Sidney Peterson, *The Lead Shoes* (Canyon) (1949, b&w, sound, 18 min.)
Sidney Peterson, *The Cage*, (Canyon) (1947, b&w, sound, 25 min.)

James Broughton, *The Bed* (NU video) (1968, color, sound, 19 min.)
Bruce Baillie, *Mr. Hayashi* (1961, b&w, sound, 3 min.)
Ron Rice, *The Flower Thief* (FMC) (1965, b&w, sound, 75 min.)
Peter Hutton, *July '71 in San Francisco...* (Canyon) (1971, 35 min.)
George Kuchar, *Hold Me While I'm Naked* (CK video) 1966, co, so, 15 min.)
Curt McDowell, *The Weiners and Buns Musical*, (Canyon) (1971, b&w, sound, 16 min.) damaged print
Curt McDowell, *Confessions* (CK video, c. 1971, 16 min.)
Susan Pitt, *Asparagus* (Canyon) (1978, color, sound, 19 min.)
Stephanie Beroes, *Debt Begins at 20* (Canyon) (1980 40 min.)
Richard Kern and Lydia Lunch, *The Right Side of my Brain* (CK pers copy) (c. 1984, S8mm/video, 30 min.)

Rowe, Carol. *The Baudelairean Cinema: A Trend within the American Avant-Garde*.
Ann Arbor: UMI Research, 1982.

Beat notes

Blaine Allan, "The Making [and Unmaking] of 'Pull My Daisy'," *Film History*, 2:3 (1988). An outstanding piece of historical research into the production process. Based on Allan's NU dissertation on the Beats and US experimental film.

Jack Sargeant, *The Naked Lens: an illustrated history of beat cinema* (London, Creation books, 1997) Articles and interviews on Pull My daisy, Cassavetes' Shadows, The Flower Thief, Harry Smith, Jack Smith, and William S. Burroughs's connection with experimental cinema.

David Sterritt, *Mad to be Saved: The Beats, the '50s, and Film* (Carbondale, southern Illinois U. Press, 1998). Discusses cultural context as well as creative work; includes discussion of The Connection.

David Sterritt, *Screening the Beats: Media Culture and the Beat Sensibility* (Carbondale: Southern Illinois U Press, 2004). Follow up to the earlier book,

Brenda Knight, *Women of the Beat Generation: The Writers, Artists and Muses at the Heart of a Revolution* (Berkeley: Conari Press, 1996). American Book Award winning overview and analysis.

Th Oct 3

read: (on electronic reserve)

Kirby, Michael. "The Aesthetics of the Avant-Garde," in Kirby, *The Art of Time*. 1969

in Sitney: Richter Film as an Original Art Form (15-20); Sitney, *Structural Film* (326-348)

Beatniks--commence additional reading!

Standish Lawder, *Runaway* (Canyon) (1969, b&w, 6 min.)

Jonas Mekas, *Lost Lost Lost* (FMC) (the film is 3 hours long--we will watch about 2 hours and 40 minutes this time--see Oct. 8)

week three

*****SPECIAL SCREENING TIMES**

Tu Oct 8

Reading: Rees 15-47

At 9 am we will continue *Lost Lost Lost*

grad students are required to attend at 9 am. for undergrads it is an option.

"Beatniks" are expected to attend

week six

Tu Oct 29

read (on e-reserve) Kenneth Rexroth, *American Poetry in the Twentieth Century* (NY: Seabury, 1973 [rpt. of 1971] chapter 9 (pp 136-160)

in Sitney; Tyler, *For Shadows, Against Pull My Daisy* 108-118

Sara Kathryn Arledge, *What is a Man?* (FMC) (1958. color, sound, 10 min.)

Robert Frank & Alfred Leslie, *Pull My Daisy*
(Houston Museum of Fine Art)

Th Nov 7

Read in Sitney: Schneeman on Scorpio Rising, 277-279; Appendix: Independent Film Award, 423-429

Kenneth Anger, *Scorpio Rising* (CK (1964, color, sound, 29 min.)
Gunvor Nelson and Dorothy Wylie, *Schmeerguntz* (Canyon) (1966, b&w, sound, 15 min.)

Christopher MacLaine *Beat* (NY Filmmakers Coop) (6 min)

Christopher MacLaine *The End* (NY Filmmakers Coop) (35min)

week eight**Tu Nov 12**

Ron Rice, *Senseless* (NY Filmmakers Coop) 28 min

Ron Rice *Chumlum* (FMC) 26 min

Ron Rice *Mexican Footage* (FMC) 10 min.

Th Nov 14

in Sitney: Geldzahler, Some Notes on Sleep 300-301.

Scott Bartlett, *1970* (NU video) (1970, 60 min.)

Andy Warhol , *Blow Job* (MOMA) (1964, c. 41 min at 16 fps.)

week nine**Tu Nov 19**

Peter Hutton, *July '71 in San Francisco...* (Canyon) (1971, 35 min.)

George Kuchar, *Hold Me While I'm Naked* (NU video) 1966, co, so, 15 min.)

Curt McDowell, *The Weiners and Buns Musical*, (Canyon) (1971, b&w, sound, 16 min.)

week ten**Tu Nov 26**

exam questions handed out--screening for exam

Jim Benning, *8 1/2 x 10* (FMC) (33 min. 1974)

Stephanie Beroes, *Debt Begins at 20* (Canyon) (1980 40 min.)

Susan Pitt, *Asparagus* (NU video) (1978, color, sound, 19 min.)

week eleven**Tu Dec. 3**

Bruce Baillie, *Roslyn Romance (Is It Really True?)* (Canyon) (1974, color, sound, 17 min.)

Abigail Child *The B side* (FMC,) (1996, b/w, co, so, 38 min.)}

Ernie Gehr, *Shift* (Canyon,) (1972-74, color, sound, 9 min.)

Th Dec 5

Peter Hutton, *New York Portrait, Chapter One* (Canyon) 1978-79, b/w, si, 16 min)

Martha Colburn, *Evil of Dracula*, 1997, 1:59 min (\$20 Canyon

Greta Snider, *Flight*, 1996, 5 min (\$20 Canyon)

Martin Arnold, *Alone Life Wastes Andy Hardy*, (\$50 FMC,

